

TULLE AND CRYSTAL. A Happy Combination in the New

Spring Parasols. BUT VERY COSTLY.

Designs

(Correspondence of the Dispatch.)

YORK, April 11.-The young Romeo who is thinking of making his Juliet a present of a summer parasol had better go slowly, and give the subject consideration. If he be a million-or the son of a millionaire, this is not directed at him. But if he belongs to that extensive class which is orced to keep close truck of its dollars, he would do well to heed the caution, for my lady of 1896 will be equipped with parasols which cost more than ever before in the history of those accompaniments of feminine loveliness.

Crystal handles, with silver deposit, adorn the smartest parasols of the sea-When made of Dresden silk the crystal matches in color the predominating shade. An opalescent ball, harmonizing with the blurred blossoms of the thistle in several stages of growth, is a delightfully refreshing example. Among the most conspicuously fashionable parasols of spring are the black satin, with point de Gene insertion inlaid in two rows at the top and bottom. Another, is coaching shape, is of China silk, with successive rows of insertion reaching from the edge to the point of the stick. Perforated silk, with colored linings, does

Perforated silk, with colored linings, does signal duty as an all-around sunshade. Parasolettes are much in vogue. They are usually of black taffets, with clover-leaf ruffles, and are intended for carriage use. Not infrequently they match the costumes, particularly if it be an elaborate one, and these are made of a bit of silk like the frock. For eldof a off of sint like the frock. For eld-trly women they are covered in black point desprit. An old-style shape re-vived is the canopy top. Plain coachings in sun-umbrellas are quite as up-to-date as the more perishable affairs construct-ed of chiffon and other flam constructtion heavy white silk. Surmounting it is white chiffen, fully shirred, and brought down into points, finished off by an extravagant double ruffle, which is admirably draped, falling in a graceful festoon arrangement. When opened it furnishes a most beautiful background for the face. A full pompon of chiffen is fastened at the top. The handle is of ivory, and the tout ensemble charming. ing.

This style will be much appreciated by

the young woman who likes to vary her costume. She can easily accomplish the feat, making the parasol harmonize with any gown she chooses to wear by deco-rating the exterior with different colored flowers. For instance, a knot of violets, placed at random among folds of the chif-fon, will go well with her lavender dimity.

dimity.

For more festive occasions, a garland of roses may encircle the upper portion of the parasol. Trailing vines throwing out their tendrils in several directions, form a not despised mode for a gardenparty. A very beautiful one, fit for royalty, is experted effectively in black party. covered effectively in black duchess lace, in an elaborate design over



DRAPED WITH CHIFFON.

a white satin foundation. It is rather more round in outline than the previous styles, and an ivory handle, inlaid in a fanciful pattern with jet, completes this harmonious combination.

this harmonious combination.

One entirely suitable for a woman of any age has an insertion of point de Venise about three inches deep, let in around the bottom. This decorative feature is further enhanced by a chiffon frill,



Natural-wood-stick handles are preferred to those of Dresden china, which obtained last year.

Chiffon, grass linen, embroidered baliste, and Dresden silk flaunt their beauty in one's face, and it is difficult to determine which shall be received with greatest favor.

For the use of the bud, white chiffon ones are much liked. One, with very acrued of the bud, white chiffon ones are much liked. One, with very acrued and green, and a fetching bow is accuse octagon sections, has for its foundation.

tied at the top, with a corresponding one on the handle.

In the lighter shades cream Dresden silk, brocaded in indistinct tullp blossoms of scarlet and pale green, is most entrancing. An ecru wood stick, with the inevitable bow at the handle and at the top, make this somewhat gorgeous sunshade appear to better advantage.

In the grass linen variety knows no bounds. Of all qualities and in every conceivable mode of decoration do they come. These are preferable for morning use and will be utilized extensively with the batiste gowns which are in vogue. A very pretty one is made of grass linen in a polka dot, with an insertion of heavy lace edged with a tiny lace frill. It is pagoda shape and supposed to be a natural wood handle.

Embroidered batiste for parasols is quite Embroidered batiste for parasols is quite

shoulder to beit, hiding the mode of fastering. A lot of folds are caught at the other side under a huge silver button. A big silver clasp fastens the beit of gray kid. A wide stock of black satin ribbon enterclee the neck, fastening in a huge bow at the back.

The sieves are moderately large lego-mutton, fitting the lower arm like a glove, and extending well over the hand in a deep scallop, edged with a frill of black satin ribbon set on underneath. There is another bediee to be worn with this plaid skirt, made up in regular blouse fashion of chameleon blue and green taffeta, with fat decorations of open-work batiste.

Already the modistes are busy planning gowns with which to carry on the summer campaign. Fairy gowns they are, too, made up from an infinite variety of delicate textures as gauxy as a butterfly's wings, some of them. Organdle is the prime favorite for dressy wear, made up over a foundation of silk, though the grown warm. All the floral world is represented in the patterns of this delightfully thin stuff and all the tints of the sky, from the softest of blues to dull gray or pale pink.

Dreaden effects are especially strong when made up over a silk of the same color as the flowers in the nattern. One in deal white, with tiny bunches of pink, roses and pale blue corn flowers scattered over it, is made up over a silp of cripp taffeta, and trimmed with knots of ribbns. The skirt is made exceeding the proper strength of the same color as the flowers in the nattern. One in deal with a fine should be coursed to take a sealing stact, and trimmed with knots of ribbns. The skirt is made exceeding strength of the same color as the flowers in the nattern. One in deal with a fine strength of the same color as the flowers in the nattern. One in deal with a fine strength of the same color as the flower in the nattern. One in deal with a fine strength of the same color as the flower in the nattern. One in the same color as the flower in the nattern. One in the same color as the flower in the nattern. One in the

DAINTY FOOTWEAR.

that by doing this you get the dishes as hot as though they had been sizzing for an hour in a Dutch oven. Springtime Fancies. Ombre tinted chiffons for dainty lamp-

dged ruffles.

Immense neck ruches and boas of plait-ed chiffon.

Chiffon having palm scrolls in iridescent spangles.

spangles.

New golf capes of double-faced cloth and of bright ditto.

Gilt ribbons of a pliable quality for costume decorations.

Immense bows and folded collar of quaintly-figured ribbon.

Collarette and fichu wraps of black silk, less chiffyn and ist.

Collarette and heat wraps of black size, lace, chiffon, and jet.

Deep cream-ground laces having white applique figures.

Tea gowns of challie, trimmed with ribbon and jabots of lace.

Short velvet capes, lined with white satin, plain or brocaded.

Sailer hats having the edge of the brim.

satin, plain or brocaded.
Salior hats having the edge of the brim rolled up all around.
Blouses of strips of grass linen insertion made up over colored silk.
Lace craw a are coming in, and these will prove an agreeable change from the made-up ribbon neckbands. A lace cravat is dainty looking, and then lace is always becoming, since it takes many shades—white, cream, ecru, beige, sulphur, butter, coffee, etc.—and some of the new laces are made to match the color of the gown they serve to decorate.

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The new ribbons are all extremely wide, and for the most part flowered, the blossoms being almost life-size, and any number of colors introduced, but as a rule they are not aggressive, because blurred, yet each ribbon gives the impression of one dominating tone. Other styles with clear backgrounds are woven with shadowy patterns, presenting one kind of blossom alone. These are called variously the violet ribbons, the chrysanthemum ribbons, the rose, the tuilp, daifodil, and so on.

Little Bits of Lore.

rative fancy.

To avoid the odor of sausage frying bake them instead.

Clean steel knives with a potate cut in Clean steel knives with a potate cut in two and dipped in brick dust. Some new bullion belts have buckles with monograms set in rhinestones. The "university junior" is a smart suit for a little lad just out of dresses. Blue steel is employed with pleasing ef-fect for match-boxes and other personal

times.

The princess ring is decidedly effective, with its three or five colored stones set in a framework of diamonds.

A white satin dancing slipper follows the jewel fad in being covered with large rhinestones, with a circlet of pearls about

The ivory envelope-holder, with sliver handle, containing a knife blade for sharpening pencils, combines beauty with

To prevent layer cake from sticking grease (for all but the most delicate cakes) the pan with lard, instead of butter, or,

peared. The list includes Mr. J. M. Barrie, Mr. Rudyard Kipling, Mr. Stanley J. Weyman, and "Ian Maclaren." The case of Mr. Barrie is well known. "Auld Licht Idylis" and "A Window in Thruma," with which he achieved success, were by no means the author's first ventures into literature. It came out afterward that there had been at least one previous volume from his pen, with the ominous title of "Better Dead"; and for long after the fame of "A Window in Thrums" had been assured, a religious weekly kept publishing reprints of articles by the author, which had appeared without attracting notice years before.

Mr. Rudyard Kipling, too, seemed to spring suddenly into fame, with the production of "Soldiers Three," and some Indian poems and articles in the magazines. But it transpired, upon inquery and better acquiaintance, that his artified been perfected during years of residence in the East, by much siory-writing in the Anglo-Indian journals, Again, Mr. Stanley J. Weyman seemed to leap into sudden renown the other day with the publication of "A Gentleman of France" and "Under the Red Robe." But the reader who looks at the English Illustrated Magazine for December, 1834, will find proof that quite ten years before that apparently sudden acquisition of fortune and fame, Mr. Weyman was perfecting his art and shouldering his way to recognition among the common crowd of story-tellers. As for "Ian Maclaren," whether or not his pen has long been practiced in the art of deliberate story-telling, it has for half a lifetime, as is well known, had constant practice in moving the emotions of mr in a kindred and hardly less literary way.

It bids fair to be a season of stripes; many of the new goods, even when thickly scattered with flower designs, have a perpendicular line, as well—a fashion of which the lean and lank must beware.

Little Fan, Big Yawn.

The Empire fan his grown so ridicu-lously small and delicately transparent that it can no longer be used as a haven of refuge, to conceal even the polite society yawn!

"A hot pancake for an aching-back!"
Did you ever try one? Just mix up some
flour and water in a thick batter and fry
on a griddle as though you were preparing it to eat, only use just the least little
grease. When cooked through put between two thin pieces of white cloth and
apply to the aching place. Fou will be
surprised to learn how soon you will be
relieved of your pain. Sometimes it will
cure obstinate cases of headache by applying at the base of the brain. It is
vastly better than wet cloths.

(From the Cleveland Recorder)

The healthfulness of Lynton, a summer resort in Devon, England, is advertised by this story:

Recently a visitor began to talk to an old man in Lynton, and asked him his age, whereupon he said: "I am just over 70."

'Well," said the visitor, "you look as if you had a good many years to live yet. At what age did your father die?



as popular for the promenade as for morning use. In many instances it is made from the same piece of goods as the dress, but is equally appropriate at any time.

One very unique batiste has scalloped edge lined with brown silk. Sunflowers embroidered in filosele in subdued shades of green and brown, with an openwork net centre, form, perhaps, one of the most charming results yet achieved in this line of embellishment. The same design is repeated about the top of the parasol. A highly polished wood stick is a consistent and proper handle.

COSTLY GARTER CLASPS.

Monograms and Miniatures Set in Jewels Are Favorite Designs.

French oxidized silver is being utilized extensively in fashioning the buckles. Monograms set in jewels in the buckles, mock or real, are still the style. The miniature craze is extending to garter buckles. and it is not unusual to see the face of and it is not unusual to see the face of
Josephine, or some other celebrity of the
Empire reign, on the garter buckle. An
economic buckle is one which has two
slides and a groove through which ribbon may be inserted. These ends are
brought together and tied in a bow knot.
Its classes are of silver, and on a year. brought together and tied in a bow knot. Its clasps are of silver, and on a gray elastic may be subjected to color treatment by fastening with ribbons which match every pair of stockings. All garters are adorned with a huge bow as well as the elaborate buckle. Elastic webbing used for garters is not more than a quarter of an inch broad, but a fluted ruffle of the same width on either side gives the appearance of breadth. American women were slow to receive the colored lingerie of France, but now the hosiery of the season is infinitely more obtrusive than that of the Parisienne.

Fashion has decreed that plaid shall be

Fashion has decreed that plaid shall be worn, at least so far as skirts go. One rea-son for this is the number of beautiful de-signs shown by the weavers; they are much too rich and attractive to be set

much too rich and attractive to be set aside.

There are few figures which can wear a bodice made of plaid and look like anything save a conglomeration. But the skirt is a different matter. There is an air of distinction about a handsome plaid skirt and plain colored bodice which is very fetching.

In the shops are made-up skirts of plaid, ranging from the pin-headed check to the one-eighth-yard block, and all are fashionable. These skirts are all, excepting the small checks, made on the blas, which gives the effect of an exaggerated sweep at the foot.

A smart combination of plaid skirt and plain bodice has the skirt of large blue and green broken plaid, all flecked through with gold and scarlet. It is cut to flare enormously at the hips, and has the favored godets at the back, stiy interlined with fibre chamois and rustling percaline, which has very nearly the same rustle as silk.

The bodice is belted at the waist, and

the thin, pure, white mousseline de s shirred on over a gold wire frame, sh-ing prettily through the thinness. broad brim was unbent, but the hat tipped jauntily off the head at one side by means of a crushed bandeau of white lace, set underneath and set full of palelace, set underneath and set tuil of pate-pink roses and deep green leaves. Full choux of mousseline de soie are heaped on both sides of the crown, giving an ex-treme broad effect. Broad ties of mous-seline de soie fasten under the chin to complete the pretty effect.

Another charming organdle gown is in

Another charming organdle gown is in pale sea-green, fluted over with pale-pink rose buds. It has an interlining of sea-green taffeta, set about the foot, with a lot of crisp frills. The organdle skirt is laid in deep tucks, to the depth of several inches from the bottom. The bodice is made in "baby" fashion, gathered full to a tucked yoke, each tuck edged with narrow frills of yellow lace. The full sleeves are tucked at the top



IN LACE AND TULLE.

and brought into the elbow with a deep frill to finish it. A crushed belt of violet velvet and a stock of the same finish the gown.

Batiste is beyond doubt the pet material of the season. It is made up in an entire gown, or is used as a trimming on a gown of silk, but the typical summer-gown is made over a lining of silk. This is a splendid opportunity for one to use the soiled or worn silk gown, provided it has a bright, pretty color. This material is shown in a variety of weaves, plain, or interlined with narrow openwork lines, showing the color of the silk through. The all-over openwork batiste is altogether too expensive to use much of, and is seldom seen, save as a yoke or some other decoration.

As hostess, the daughter of the house,

is to be worn one of the daintiest hats I ever saw; pretty enough to make the ugliest girl wholly charming. But atop the riant face of the girl for whom it is made I much fear there will be trouble brewing in the breasts of her male friends.

It is big and broad of brim, made of the thin, pure, white mousseline de sole, while and construction on the mand go away satisfied. ETIQUETTE IN WHIST.

Rules That Scientific Players Will Most Certainly Approve. The following eight rules, which were

adopted by the third annual congress of the Amalgamated Female Whist Players of America, are formulated to prevent the learner from unintentionally making the game dull and uninteresther. They should be carefully memorized by the beginner: First-Conversation during play is lim-

First-Conversation during play is limited strictly to the weather, fashion, society, the drama, musle, art, sports, the new woman, the last few tricks taken, and everything else that may tend to break the tiring monotony habitual to the new players. The success of the game transmits on this.

break the tiring monotony habitual to the new players. The success of the game depends on this.

Second—Each player should at once throw out a hint as to the quality of her hand, her satisfaction or dissatisfaction with it, and her approval or disapproval of each play. This will make you a popular partner with the men.

Third—A player should never wait to lead until the preceding trick is turned and quitted. Delays of this sort are always unnecessary, and make the game slow.

Fourth-Never fall, as the second trick is turned, to inquire what is trump. Repeat the inquiry at short intervals throughout the hand. This is the easiest way to fix it indelibly in your manner.

memory.

Fifth-Frequently a card should be pilayed in such a manner as to call par-ticular attention to it. If you think your partner is not aware of it, touch your card, and say: "Now, remember, I played that!" He might have finished the game with the impression that it had played itself.

with the impression that it had played itself.

Sixth-When you have played the highest in suit, and it is your partner's play, never fail to reraind him that it is your trick. He might think it belonged to your uncle, in California.

Seventh-When you are accused of revoking stoutly deny it. If it is proved against you, you can explain at length just how you came to do it. If you discover your own revoke, never fail to revoke a second time. In this way the first error will escape notice for a little longer. This will make all the men glad they are in the game.

Eighth-If you are a bystander, walk around the table and look over the hands of the players. Do not forget to call frequent attention to the game during the play of each hand. This will prevent your husband's friends from feeling neglected.



after greasing with butter, sprinkle with

or resinous soap; wring without twisting, or do not wring at all; use water of the same temperature throughout, or increase